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# PIANOS

## THE EDUCATIONAL VALUE OF A STRING QUARTET.

We think that the educational value of the string quartet is hardly appreciated to the full, says the *Harvard Year*. For a composer, whether he succeeds or not in producing an attractive work, what splendid practice it is to make the attempt! It is one of the best methods of self-education a young composer can adopt. He may write orchestral pieces and blind himself with the delusion that he has written a fine work when his hearers are the result of modern instrumental combination *a la* Berlioz, taught to all students now-a-days by their education professors. He may write music for an organ, and as he hears it peep forth in all its majesty may attribute a glory to himself that rightly belongs to the instrument. But if he sits down to write a string quartet he is humbled. He has to make an organic whole beautifully balanced in all its parts, and if this is not done, the tone produced is thin, and there is no effect whatever, even if the subjects themselves are the result of genuine inspiration. He must make himself acquainted with the capacities of the instruments used far more than in orchestral music, a single unimportant fifth high up on the instrument will spoil a movement, for strings like human beings are liable to error. The four movements should be varied in character, yet having intimate relation one with another. The intellectual and emotional faculties must go hand in hand, and, in short, the educational value of the quartet to the composer is hardly to be over-estimated. Of the player, the same may be said. There must be an absence of assertion on the part of a quartet player who aspires to be an artist as well, which is a lesson in self-discipline. Whichever instrument has the subject should bring it decisively to the front, but the others must keep in the background until their own turn arrives. One may say that those players who have gained an acquaintance with the works of the great classical masters in this branch have had the proverbial "liberal education," and many would be found to hold that Beethoven string quartets are his greatest works.

To play those of other composers and then open the books to play Beethoven is a curious experience. The players seem to enter into new realms, where feelings are deeper, where the note of the infinite is sounded. Passion is there, but is never torn to tatters. There is no "divulgarable fine excess," indeed, it is all so practically written, with such sound common sense and technical knowledge of the resources of the instruments, that the maximum of effect is produced. The amount of tone which the four instruments produce in a Beethoven quartet is only approached by Brahms, who has especially laid himself out for the cultivation of thickness of tone.

But it is, after all, the influence on the public which is best worthy of consideration. Who that is

interested in chamber music does not remember what a revelation it was to hear, for the first time, a quartet played by great artists for such music being as it is rendered by the *vite*? Some are discouraged after such an experience, talk gloomily of burning their instruments and music books, but all come round in the end to think, after all, that it is a fine experience to get a glimpse of the possibilities of their favourite instrument. It is an incentive to a young artist to go in and win laurels in the same field. Building organs, too, cannot do better than listen to and patiently study chamber music, for we have very loose ideas of accent and phrasing. Now without emphatic accent all string music is tame and monotonous. Pupils of Dr. Joachim, who is the acknowledged quartet player of the century, all excel in this direction, and when playing in a large concert hall and it necessary to somewhat exaggerate the accent. Then as to phrasing, an organist may learn lessons for life in a single evening, with such distinctness is fine phrasing given on the memory of a sensitive listener. The educational value, then, to young organists is very great.

We would fain hear more frequently in our churches the organ supplemented by string music, the instruments can tune with the organ, which is mostly low in pitch, so much better than wind. We would also hope that chamber music may be more and more widespread amongst our homes, and that it may be well worth while for a composer to write quartets as to write pianoforte pieces and songs. At present they are not infrequently prevented doing so by the invariable knock of Fate in the shape of butchers' and bakers' bills. Much time is given sometimes to the production of an elaborate work which has a circulation—chiefly consisting of presentation copies. From the player's point of view there is another drawback to the spread of this class of music—the dearth of violas and cellos. There are violinists galore. The cry is "sell them come." But the other members of the quartet family do not arrive to dress the balance. It seems as if composers will have to turn their attention to writing trio and quartets for violins alone, accompanied, perhaps, by the pianoforte. Maurer's concertante for four violins is the stock piece of this kind, and is fairly effective, but too difficult for amateur players. Any of our leading English composers could do far better, but would probably be deterred by the undeniable fact that such a combination is not a satisfactory one: it is but a *pis aller* at best, and the absence of bass would be much missed. To hear mass sung in a convent with female voices alone, or in the Greek church with men's voices alone, is a pleasing experience, although one with by longing again for the hushed choir. So with the treble instruments, viewed as a compromise, the experiment seems worth making, pending the advent in amateur circles of more violas and cellos.

## PAGANINI'S KINDNESS.

Paganini was regarded by many as a super-natural being, a diabolical creature in compact with the devil. His sneaky appearance and the weirdness of his art tended to confirm this vulgar superstition. It was after the violinist had achieved a world-wide fame and had amassed a large fortune, that Hector Berlioz first came to Paris to conduct the performance of one of his own compositions. So very poor was Berlioz that he had hardly money enough wherewith to purchase a coat in which to appear decently in public. At his first appearance in Paris, Paganini was present, and after the performance came upon the stage with his little boy, and said to Berlioz, "I embrace the immortal Beethoven successor." You alone are competent to take up his work where he left it."

Berlioz for the nonce forgot his poverty and his misery. Paganini's enthusiasm cheered him; the two talked long and earnestly together. On the following morning Berlioz received a note from Paganini which contained bank notes for 20,000 francs, a sum that made Berlioz a comparatively rich man, relieving his necessities and enabling him to pursue those noble works which survive, a monument to his genius and a joy to all lovers of music.

Like all great geniuses, Paganini had occasional eccentricities. At one time, when he was in Vienna, he asked a cabman what of all things in life he most desired.

"I most wish I had money enough to go to hear that fiddler of whom the city talks so much," replied the cabman.

"You shall hear him!" exclaimed Paganini, "and I will buy a ticket for you."

Imagine the astonishment and pride of that cab driver when, ensconced in the theatre that evening, he discovered that Paganini was none other than his patron.

After that the grateful fellow insisted upon driving Paganini to and from the theatre every evening, and when it became known that the wizard had really patronized this particular cabman, the fellow became the fashion and fairly coined money.

Four years later, Paganini re-visited Vienna, and upon his first appearance, he was disturbed by the violence and philicity of the applause which issued from a large party in one of the proscenium boxes. The party was the cabman's family, all dressed out, all smiling and enthusiastic, and all zealous to manifest their appreciation, both of Paganini's art and of their indebtedness to him. When Paganini found out who his noisy admirers were, he was greatly amused, and was willing to pardon their inopportune and riotous demonstrations of gratitude.

Yon Dyck has been selected as the Lehighrin to the Elsa of Nue, Nordica for the Bayreuth performances next summer.

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JANUARY, 1894.

Concert-giving in St. Louis appears to be a precarious occupation. Concerts that can claim a financial success as well as an artistic success are rare. Indeed, many artists, including home talent, have but scant justice done them in the matter of attendance. Whether it is the fault of management or of the public or of both is a question.

Much depends on the management of a concert. An artist who places his concert in the hands of a manager who may mismanage it, commits a grievous error.

The popularity of a manager has not a little to do with the success of his enterprises, and his unpopularity is a death-blow to whatever he undertakes. When a manager persists in ignoring advantageous measures, it is time for the pianist to play under some more favorable auspices.

Under existing circumstances, in St. Louis, some things must not be lost sight of. There are many teachers who, if considerately treated, would influence many of their pupils and friends to attend concerts. That they do not do this now is neither here nor there; the fact remains that they have a large bearing on the success of recitals and concerts, and their co-operation is very desirable. Attention to this would be a better investment for the present and the future, and gradually cultivate in pupils a taste for concert attendance—it would redound to the credit of the manager's pocket and the attendance, and obviate the disheartening task of playing to empty benches.

New York is to have a new musical association to be called the Musical Art Society, formed for the purpose of studying and giving public productions of music of the highest character. A chorus composed of a body of trained singers will be placed under the direction of Frank Damrosch. The works of Palestrina, Bach, Cornelius, Brahms and other masters will be given. A subscription of \$100 or more will constitute a founder of the society and entitle the subscriber to a box for all concerts given by the society. A subscription of fifty dollars will constitute a patron and carry with it eight tickets for each concert. Twenty-five dollars will constitute an associate membership, entitling to five tickets for each concert. The concerts will be held in Music Hall. Seats in the dress circle will be sold to teachers, artists and students at low rates. That the educational influence of the society may extend as widely as possible, it is proposed to distribute the seats in the balcony among such charitable institutions as shall be designated by the board of directors. The plan appears to be laid out very much on the lines advocated by Mr. Frank Damrosch in his recent efforts to bring good music within the reach of the poorer people.

Mascagni, when conducting, puzzles his orchestra by beating only up and down, not from left to right. Interviewed on his style, Mascagni says he endeavors to give a distinctive color to all of his music. For example, he makes his peasants sing differently from his farmers. He tries to be an innovator, but objects to be called the head of a school. School means imitation, and nothing is more injurious to art.

# CONCERTS.

The first concert of the season given by the St. Louis Quintette Club, on the 15th ult., was a pronounced success, and worthy of the enthusiasm with which it was received. The programme included a quartette, op. 17, No. 3, by Rchinstein, violin concerto, op. 20, by Bruch, quartette by Ries, and quintette, op. 81, by Dvorak.

The next concert of the Choral-Symphony Society will be given on the 18th inst., at Music Hall, and will include Handel's Larghetto, the 17th March Solennele, and Brahms' Symphony No. 2. Arthur Friedheim, who has been heard here before, will play a concerto for piano and orchestra.

Geo. C. Vich, the pianist, confirmed the high impression he has made upon the St. Louis public through his artistic recital at Memorial Hall on the 5th ult. His programme was varied and interesting; he had the able assistance of Louis Hammerstein in the Concert Fantastique for two pianos. Mr. Charles Humphreys, tenor, and Mr. A. Epstein, accompanist, contributed in no small measure to the success of the concert.

# SCHUMANN, WAGNER AND LISZT.

It will be remembered in the year 1879 an article appeared in the *Leipsiger Zeitung* entitled "Concerning Schumann's Music," signed Joseph Ruhnstein, but (this is an open secret) unquestionably inspired, and probably more than inspired, by no less a man than Richard Wagner. The style, the tone, as well as the inconsiderate audacity with which the writer hurled forth his taunts, the public recognized as nothing Wagnerian. The prompt designation of the Bayreuth master as the one who must bear the responsibility of his authorship, in spite of the fact that he had attempted to disguise himself by simpler constructions than those which we recognize in his public writings. In this incredible production Schumann's art is by all possible and impossible means reduced to absurdum. Not a shred of honor is left to it. The very greatest qualities of the master—his glowing fancy and his lofty lyrical flights—are dragged down into the dirt, and described as the most monstrous conventionalities. As for Schumann's music, his piano compositions, his songs—all are treated with the same contempt. One does not know which ought to be the greater object of astonishment, the man who did put his name to this pamphlet, or the man who did not. The former is said to have been one of Wagner's piano lackeys, who was contemptible enough to allow himself to be used as a screen. There is nothing more to be said of him except that he will not even attain the fame of a Herosistrates.

But upon Wagner's relation to Schumann this article throws so interesting a light that it cannot well be overlooked. As a matter of course, Wagner must have been full of consideration, and from out of the depth of my admiration for Wagner the artist, I can only affirm that he was as one-sided as he was glib. He was a man of both the most unrecognizing anything great or new that was stirring about them, forms a contrast, as beneficent as it is evident, to the unintelligent liberal view of the greatest contemporary talents which is so prevalent a trait of Wagner, and (in his attitude toward Schumann) also of Mendelssohn.

As for judgment on everything relating to the piano Wagner on the other occasions respected, expressed, as is well known, a very different opinion of Schumann's piano compositions, of which he always spoke with the warmest admiration, and in the appreciation of which he was an enthusiastic and powerful pioneer. Liszt advocated Schumann's claims at a time when no one else ventured to do it.

Wagner, on the contrary, tried to make an end of him long after his death, when his reputation was as firmly established as that of Wagner himself. If this matter concerned Wagner only as an individual, I should not undertake to discuss it in an article on Schumann. But it concerns, in my opinion, in an equal degree, Wagner the artist. It is possible that Wagner the individual would not recognize Schumann's greatness; but it is absolutely certain that Wagner the artist could not recognize it. However, his effort to de throne Schumann was happily a total failure, for the simple reason that it was not feasible. Schumann stands where he stood, impregnable—as does Wagner.

I have also referred to the slowness with which Schumann's popularity spread during his lifetime. This is the more remarkable because of the many advantages which he enjoyed. He lived in the very center of the musical world; occupied important positions, being at one time a teacher at the Leipsic Conservatory; and was married to one of the most soulful and famous pianists of the day. With his wife he even made musical tours, from which he brought home with him many evidences of his unpopularity. Thus, in the year 1843 he accompanied his wife to Russia, where in many of the principal cities she was received with great enthusiasm, and where also she was warmly welcomed by her husband. Let it not be forgotten that in 1843 Schumann had already written and published much of his most beautiful chamber music—piano works, songs—and even his symphony in E flat major. Nevertheless, it is said that at a court soiree where Clara was greatly tried, one of the most exalted personages said to her, "Schumann is not a musician. Schumann, are you, too, musical?" The story bears the stamp of truth. What artist is there who could not state the similar incidents? The reigning princes and their hangers-on seem to possess a peculiar aptitude for uttering staphilins when they have the unfortune to stray within the pale of art. But what language to Schumann is a signal instance of what can be achieved in this direction by those who represent the claim "We alone know."

The influence which Schumann's art has exercised and is exercising in modern music cannot be overestimated. In conjunction with Chopin and Liszt, he dominates at this time the whole frame of the piano, while the piano compositions of his great contemporary Mendelssohn, which were once exalted at Schumann's expense, would seem to be vanishing from the concert program. In conjunction with his predecessor, Franz Schubert, and in a higher degree than any contemporary—not even Robert Franz excepted—he pervades the literature of the musical "romance," while even here Mendelssohn is relegated *ad acta*. What a strange retribution of fate! It is the old story of Nemesis. Mendelssohn received, as it were, more than his due of admiration in advance; Schumann, less than his due. Posterity had to balance their accounts. But it has, according to my opinion, in its demands for justice, benefited itself so completely with Schumann and his cause that Mendelssohn had been unfairly treated or directly wronged. This is true, however, only as regards the above-mentioned genre—the piano and the musical romance. In orchestral compositions Mendelssohn still maintains his position, while Schumann has taken his place at his side as his equal. I say his equal, for surely no significance can be attached to the circumstance that a certain part of the younger generation (Grieg, for example) has fallen into the habit of treating Schumann, as an orchestral composer, *de haut en bas*—Edward Grelly, in the *Century* for January.

De Puchmann is playing again in New York, and his programs include compositions by Beethoven, Schumann, Schubert, Liszt, Henselt, Mendelssohn and Chopin, a number of which he has never played in this country before.

Leschetzky, the teacher of Paderewski, is said to be an awful crank and impatient at noncompliance. A Brooklyn matron, whose daughter is studying under him, says that he has no inclination to sing, and is so public that are hanged to the society, and one day she saw him take an interest in a phenomenon in the arm, push her through to the door and throw her music after her. The infant phenomenon was nine years old and hadn't her lesson.

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Announcement of the names of the conductors for the series of the Lied Society concerts, to be given this winter in Leipzig, has been made. They are Richard Strauss, Weingartner and Zumpe, Fred Cowen, of London, and Siegfried Wagner.

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# CHILD'S SONG.

3

(KINDERLIEDCHEN.)

Behr-Sidus, Op. 575, N<sup>o</sup> 1.

Notes marked with an arrow (↘) must be struck from the wrist.

Moderato  $\text{♩} = 144$ .

The musical score is written for piano and consists of five systems. Each system contains a treble staff and a bass staff. The melody is primarily in the treble staff, while the bass staff provides a steady harmonic accompaniment. The notation includes slurs for phrases, ties between measures, and specific fingerings (1-5) for both hands. Arrows (↘) are placed above notes in measures 1, 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, 23, 25, 27, 29, 31, 33, 35, 37, 39, 41, 43, 45, 47, 49, 51, 53, 55, 57, 59, 61, 63, 65, 67, 69, 71, 73, 75, 77, 79, 81, 83, 85, 87, 89, 91, 93, 95, 97, 99, 101, 103, 105, 107, 109, 111, 113, 115, 117, 119, 121, 123, 125, 127, 129, 131, 133, 135, 137, 139, 141, 143, 145, 147, 149, 151, 153, 155, 157, 159, 161, 163, 165, 167, 169, 171, 173, 175, 177, 179, 181, 183, 185, 187, 189, 191, 193, 195, 197, 199, 201, 203, 205, 207, 209, 211, 213, 215, 217, 219, 221, 223, 225, 227, 229, 231, 233, 235, 237, 239, 241, 243, 245, 247, 249, 251, 253, 255, 257, 259, 261, 263, 265, 267, 269, 271, 273, 275, 277, 279, 281, 283, 285, 287, 289, 291, 293, 295, 297, 299, 301, 303, 305, 307, 309, 311, 313, 315, 317, 319, 321, 323, 325, 327, 329, 331, 333, 335, 337, 339, 341, 343, 345, 347, 349, 351, 353, 355, 357, 359, 361, 363, 365, 367, 369, 371, 373, 375, 377, 379, 381, 383, 385, 387, 389, 391, 393, 395, 397, 399, 401, 403, 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1171, 1173, 1175, 1177, 1179, 1181, 1183, 1185, 1187, 1189, 1191, 1193, 1195, 1197, 1199, 1201, 1203, 1205, 1207, 1209, 1211, 1213, 1215, 1217, 1219, 1221, 1223, 1225, 1227, 1229, 1231, 1233, 1235, 1237, 1239, 1241, 1243, 1245, 1247, 1249, 1251, 1253, 1255, 1257, 1259, 1261, 1263, 1265, 1267, 1269, 1271, 1273, 1275, 1277, 1279, 1281, 1283, 1285, 1287, 1289, 1291, 1293, 1295, 1297, 1299, 1301, 1303, 1305, 1307, 1309, 1311, 1313, 1315, 1317, 1319, 1321, 1323, 1325, 1327, 1329, 1331, 1333, 1335, 1337, 1339, 1341, 1343, 1345, 1347, 1349, 1351, 1353, 1355, 1357, 1359, 1361, 1363, 1365, 1367, 1369, 1371, 1373, 1375, 1377, 1379, 1381, 1383, 1385, 1387, 1389, 1391, 1393, 1395, 1397, 1399, 1401, 1403, 1405, 1407, 1409, 1411, 1413, 1415, 1417, 1419, 1421, 1423, 1425, 1427, 1429, 1431, 1433, 1435, 1437, 1439, 1441, 1443, 1445, 1447, 1449, 1451, 1453, 1455, 1457, 1459, 1461, 1463, 1465, 1467, 1469, 1471, 1473, 1475, 1477, 1479, 1481, 1483, 1485, 1487, 1489, 1491, 1493, 1495, 1497, 1499, 1501, 1503, 1505, 1507, 1509, 1511, 1513, 1515, 1517, 1519, 1521, 1523, 1525, 1527, 1529, 1531, 1533, 1535, 1537, 1539, 1541, 1543, 1545, 1547, 1549, 1551, 1553, 1555, 1557, 1559, 1561, 1563, 1565, 1567, 1569, 1571, 1573, 1575, 1577, 1579, 1581, 1583, 1585, 1587, 1589, 1591, 1593, 1595, 1597, 1599, 1601, 1603, 1605, 1607, 1609, 1611, 1613, 1615, 1617, 1619, 1621, 1623, 1625, 1627, 1629, 1631, 1633, 1635, 1637, 1639, 1641, 1643, 1645, 1647, 1649, 1651, 1653, 1655, 1657, 1659, 1661, 1663, 1665, 1667, 1669, 1671, 1673, 1675, 1677, 1679, 1681, 1683, 1685, 1687, 1689, 1691, 1693, 1695, 1697, 1699, 1701, 1703, 1705, 1707, 1709, 1711, 1713, 1715, 1717, 1719, 1721, 1723, 1725, 1727, 1729, 1731, 1733, 1735, 1737, 1739, 1741, 1743, 1745, 1747, 1749, 1751, 1753, 1755, 1757, 1759, 1761, 1763, 1765, 1767, 1769, 1771, 1773, 1775, 1777, 1779, 1781, 1783, 1785, 1787, 1789, 1791, 1793, 1795, 1797, 1799, 1801, 1803, 1805, 1807, 1809, 1811, 1813, 1815, 1817, 1819, 1821, 1823, 1825, 1827, 1829, 1831, 1833, 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2167, 2169, 2171, 2173, 2175, 2177, 2179, 2181, 2183, 2185, 2187, 2189, 2191, 2193, 2195, 2197, 2199, 2201, 2203, 2205, 2207, 2209, 2211, 2213, 2215, 2217, 2219, 2221, 2223, 2225, 2227, 2229, 2231, 2233, 2235, 2237, 2239, 2241, 2243, 2245, 2247, 2249, 2251, 2253, 2255, 2257, 2259, 2261, 2263, 2265, 2267, 2269, 2271, 2273, 2275, 2277, 2279, 2281, 2283, 2285, 2287, 2289, 2291, 2293, 2295, 2297, 2299, 2301, 2303, 2305, 2307, 2309, 2311, 2313, 2315, 2317, 2319, 2321, 2323, 2325, 2327, 2329, 2331, 2333, 2335, 2337, 2339, 2341, 2343, 2345, 2347, 2349, 2351, 2353, 2355, 2357, 2359, 2361, 2363, 2365, 2367, 2369, 2371, 2373, 2375, 2377, 2379, 2381, 2383, 2385, 2387, 2389, 2391, 2393, 2395, 2397, 2399, 2401, 2403, 2405, 2407, 2409, 2411, 2413, 2415, 2417, 2419, 2421, 2423, 2425, 2427, 2429, 2431, 2433, 2435, 2437, 2439, 2441, 2443, 2445, 2447, 2449, 2451, 2453, 2455, 2457, 2459, 2461, 2463, 2465, 2467, 2469, 2471, 2473, 2475, 2477, 2479, 2481, 2483, 2485, 2487, 2489, 2491, 2493, 2495, 2497, 2499, 2501, 2503, 2505, 2507, 2509, 2511, 2513, 2515, 2517, 2519, 2521, 2523, 2525, 2527, 2529, 2531, 2533, 2535, 2537, 2539, 2541, 2543, 2545, 2547, 2549, 2551, 2553, 2555, 2557, 2559, 2561, 2563, 2565, 2567, 2569, 2571, 2573, 2575, 2577, 2579, 2581, 2583, 2585, 2587, 2589, 2591, 2593, 2595, 2597, 2599, 2601, 2603, 2605, 2607, 2609, 2611, 2613, 2615, 2617, 2619, 2621, 2623, 2625, 2627, 2629, 2631, 2633, 2635, 2637, 2639, 2641, 2643, 2645, 2647, 2649, 2651, 2653, 2655, 2657, 2659, 2661, 2663, 2665, 2667, 2669, 2671, 2673, 2675, 2677, 2679, 2681, 2683, 2685, 2687, 2689, 2691, 2693, 2695, 2697, 2699, 2701, 2703, 2705, 2707, 2709, 2711, 2713, 2715, 2717, 2719, 2721, 2723, 2725, 2727, 2729, 2731, 2733, 2735, 2737, 2739, 2741, 2743, 2745, 2747, 2749, 2751, 2753, 2755, 2757, 2759, 2761, 2763, 2765, 2767, 2769, 2771, 2773, 2775, 2777, 2779, 2781, 2783, 2785, 2787, 2789, 2791, 2793, 2795, 2797, 2799, 2801, 2803, 2805, 2807, 2809, 2811, 2813, 2815, 2817, 2819, 2821, 2823, 2825, 2827, 2829, 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3495, 3497, 3499, 3501, 3503, 3505, 3507, 3509, 3511, 3513, 3515, 3517, 3519, 3521, 3523, 3525, 3527, 3529, 3531, 3533, 3535, 3537, 3539, 3541, 3543, 3545, 3547, 3549, 3551, 3553, 3555, 3557, 3559, 3561, 3563, 3565, 3567, 3569, 3571, 3573, 3575, 3577, 3579, 3581, 3583, 3585, 3587, 3589, 3591, 3593, 3595, 3597, 3599, 3601, 3603, 3605, 3607, 3609, 3611, 3613, 3615, 3617, 3619, 3621, 3623, 3625, 3627, 3629, 3631, 3633, 3635, 3637, 3639, 3641, 3643, 3645, 3647, 3649, 3651, 3653, 3655, 3657, 3659, 3661, 3663, 3665, 3667, 3669, 3671, 3673, 3675, 3677, 3679, 3681, 3683, 3685, 3687, 3689, 3691, 3693, 3695, 3697, 3699, 3701, 3703, 3705, 3707, 3709, 3711, 3713, 3715, 3717, 3719, 3721, 3723, 3725, 3727, 3729, 3731, 3733, 3735, 3737, 3739, 3741, 3743, 3745, 3747, 3749, 3751, 3753, 3755, 3757, 3759, 3761, 3763, 3765, 3767, 3769, 3771, 3773, 3775, 3777, 3779, 3781, 3783, 3785, 3787, 3789, 3791, 3793, 3795, 3797, 3799, 3801, 3803, 3805, 3807, 3809, 3811, 3813, 3815, 3817, 3819, 3821, 3823, 3825, 3827, 3829, 3831, 3833, 3835, 3837, 3839, 3841, 3843, 3845, 3847, 3849, 3851, 3853, 3855, 3857, 3859, 3861, 3863, 3865, 3867, 3869, 3871, 3873, 3875, 3877, 3879, 3881, 3883, 3885, 3887, 3889, 3891, 3893, 3895, 3897, 3899, 3901, 3903, 3905, 3907, 3909, 3911, 3913, 3915, 3917, 3919, 3921, 3923, 3925, 3927, 3929, 3931, 3933, 3935, 3937, 3939, 3941, 3943, 3945, 3947, 3949, 3951, 3953, 3955, 3957, 3959, 3961, 3963, 3965, 3967, 3969, 3971, 3973, 3975, 3977, 3979, 3981, 3983, 3985, 3987, 3989, 3991, 3993, 3995, 3997, 3999, 4001, 4003, 4005, 4007, 4009, 4011, 4013, 4015, 4017, 4019, 4021, 4023, 4025, 4027, 4029, 4031, 4033, 4035, 4037, 4039, 4041, 4043, 4045, 4047, 4049, 4051, 4053, 4055, 4057, 4059, 4061, 4063, 4065, 4067, 4069, 4071, 4073, 4075, 4077, 4079, 4081, 4083, 4085, 4087, 4089, 4091, 4093, 4095, 4097, 4099, 4101, 4103, 4105, 4107, 4109, 4111, 4113, 4115, 4117, 4119, 4121, 4123, 4125, 4

# IN THE MONTH OF MAY.

(IM MAL.)

Behr. Sidas Op. 575. N<sup>o</sup> 2.

Allegretto  $\text{♩} = 72$ .

The score is written for piano in 3/4 time. The tempo is marked 'Allegretto' with a metronome indication of 72 beats per minute. The key signature is one flat (B-flat). The piece is in a single system of five systems of music. Each system consists of a treble staff and a bass staff. The right hand (treble staff) contains the melody, which is often decorated with ornaments (indicated by a small 'v' or 'y' above a note) and slurs. The left hand (bass staff) provides a simple accompaniment of eighth and sixteenth notes. Fingerings are indicated by numbers 1 through 5. Dynamics include piano (p) and forte (f). The piece ends with a final cadence in the fifth system.

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# CHILD'S PLAY.

(KINDERSPIEL.)

5

Behr. Sidus. Op. 575. N<sup>o</sup> 3.

Allegretto  $\text{♩} = 120$ .

The musical score is written for piano and consists of six systems. Each system contains a treble staff and a bass staff. The key signature is one sharp (F#), indicating the key of D major or B minor. The time signature is 2/4. The tempo is marked 'Allegretto' with a metronome marking of 120. The melody is primarily in the right hand, with simple harmonic accompaniment in the left hand. Fingering is indicated by numbers 1 through 5 above or below the notes. The piece concludes with a final cadence in the sixth system.

# JOYFULNESS.

(LEICHTER SINN.)

Behr-Sidus, Op. 575. N<sup>o</sup> 4.

Allegretto  $\text{♩} = 100$ .

The musical score is written for piano and consists of five systems. Each system has a treble and bass staff. The key signature is one sharp (F#), indicating C major. The time signature is 2/4. The tempo is marked 'Allegretto' with a note indicating 100 beats per minute. The dynamics are marked as follows: *p* (piano) at the beginning of the first system, *mf* (mezzo-forte) at the beginning of the second system, and *p* (piano) at the beginning of the third, fourth, and fifth systems. The score includes various musical notations such as eighth and sixteenth notes, rests, and fingerings. The piece concludes with a final cadence in the fifth system.

# BARCAROLLE.

7

Behr. Sidus. Op. 575. N<sup>o</sup> 5.

Moderato  $\text{♩} = 88$ .

The musical score is written for piano and consists of five systems. Each system contains a treble staff and a bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Moderato' with a quarter note equal to 88 beats per minute. The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble with various ornaments and fingerings indicated by numbers 1-5 and slurs. The score is written in G major.

# THE SHEPHERD'S SONG.

(SCHÄFER LIED.)

Moderato  $\text{♩} = 100$ .

Behr-Sidus, Op. 575, No. 6.

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# SPANISH DANCE.

(SPANISHER TANZ.)

9

Allegretto.  $\text{♩} = 72$ .

Behr. Sidus. Op. 575. N<sup>o</sup> 7.

The musical score is written for piano in 3/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' with a specific tempo of 72 beats per minute. The score is divided into six systems, each containing a treble and a bass staff. The melody is primarily in the treble staff, while the bass staff provides harmonic support with chords and moving lines. Fingerings are clearly marked throughout the piece. Dynamic markings include 'p' (piano) at the beginning and 'v' (vivace) in the fourth system. The piece concludes with a final cadence and a repeat sign.

# FORGET ME NOT.

VERGISSMEINNICHT.

Nocturne.

To insure a refined and scholarly rendition of the piece, the artistic use of the pedal as indicated is imperative.

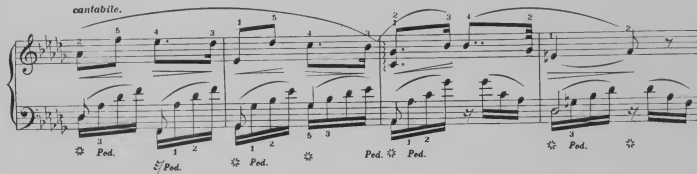
Hans Mettke. Op. 19.

Andante  66.



The first system of musical notation for 'Forget Me Not' is in 2/4 time, marked Andante (66 bpm). It features a treble and bass staff. The melody is in the treble staff, starting with a half note G4, followed by a quarter note A4, and then a half note B4. The bass staff provides a harmonic accompaniment with eighth and sixteenth notes. Pedal markings are indicated with 'Ped.' and a star symbol.

*cantabile.*




The second system of musical notation continues the piece, marked *cantabile*. It features a treble and bass staff. The melody is in the treble staff, starting with a half note G4, followed by a quarter note A4, and then a half note B4. The bass staff provides a harmonic accompaniment with eighth and sixteenth notes. Pedal markings are indicated with 'Ped.' and a star symbol.



The third system of musical notation continues the piece. It features a treble and bass staff. The melody is in the treble staff, starting with a half note G4, followed by a quarter note A4, and then a half note B4. The bass staff provides a harmonic accompaniment with eighth and sixteenth notes. Pedal markings are indicated with 'Ped.' and a star symbol.

*Più mosso.*



The fourth system of musical notation continues the piece, marked *Più mosso*. It features a treble and bass staff. The melody is in the treble staff, starting with a half note G4, followed by a quarter note A4, and then a half note B4. The bass staff provides a harmonic accompaniment with eighth and sixteenth notes. Pedal markings are indicated with 'Ped.' and a star symbol.

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4

*mf*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

*f*

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*Con anima.*

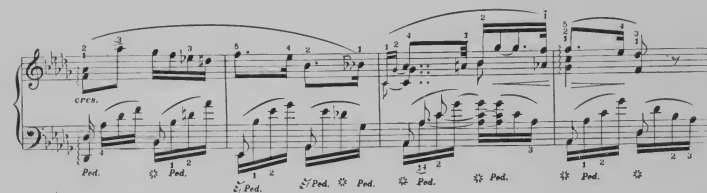
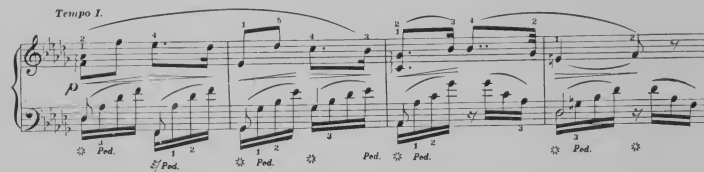
*mf*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*



*Tempo I.*





# SWEET REMEMBRANCE.

(SÜSSE ERINNERUNG.)

Rondo.

Hans Mettke Op. 20.

Allegretto  $\text{♩} = 104$ .

*mf*

*cantabile.*

*crac.*

1514 - 2

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4

*p*

*cantabile.*

5 3 1

5 3 1

5 3 1

5 3 1

5 3 1

5 3 1

5 3 1

5 3 1

5 3 1

*cresc.*

*f*

*Ped.* ✱ *Ped.* ✱ *Ped.* ✱

2

4

2

1

2

4

3

2

5

*Ped.* ✱ *Ped.* ✱ *Ped.* ✱ *Ped.* ✱

4

2

3

3

5

2

1

3

3

*Ped.* ✱ *Ped.* ✱ *Ped.* ✱ *Ped.* ✱ *Ped.* ✱ *Ped.* ✱

1

2

3

4

2

3

3

4

*Ped.* ✱ *Ped.* ✱ *Ped.* ✱ *Ped.* ✱ *Ped.* ✱ *Ped.* ✱

The musical score consists of six systems of staves. The first system begins with a treble clef and a key signature of one flat (B-flat). The first staff has a melody with notes G4, A4, Bb4, and C5, with fingerings 1, 2, 3, and 4 respectively. The second staff has a bass line with notes G2, Bb2, and D3, with fingerings 1, 2, and 3 respectively. The first system includes the dynamic marking *mf* and the instruction *Ped.* with a star symbol.

The second system continues the melody and bass line. It includes the instruction *f cantabile*. The third system features a treble clef and a key signature of one flat. The first staff has a melody with notes G4, A4, Bb4, and C5, with fingerings 1, 2, 3, and 4 respectively. The second staff has a bass line with notes G2, Bb2, and D3, with fingerings 1, 2, and 3 respectively. The third system includes the instruction *creac.* and the instruction *Ped.* with a star symbol.

The fourth system continues the melody and bass line. It includes the instruction *Ped.* with a star symbol. The fifth system features a treble clef and a key signature of one flat. The first staff has a melody with notes G4, A4, Bb4, and C5, with fingerings 1, 2, 3, and 4 respectively. The second staff has a bass line with notes G2, Bb2, and D3, with fingerings 1, 2, and 3 respectively. The fifth system includes the instruction *Ped.* with a star symbol.

The sixth system continues the melody and bass line. It includes the instruction *Ped.* with a star symbol.

## PLANTATION DANCE.

Regina M. Carlin.

Allegretto  $\text{♩} = 100$ 

**Giocoso.**

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The second system consists of two staves. The upper staff continues the melody with a quarter note G4, a quarter note A4, and a quarter note B4. The lower staff, which has a bass clef and a key signature of one flat, provides a harmonic accompaniment with a quarter note G3, a quarter note A3, and a quarter note B3. The score is marked with a '1' in the first measure of the first system and a '2' in the first measure of the second system. The piece concludes with a double bar line and a repeat sign.

The musical score for 'The Rose Tree' is presented in two systems. The first system shows the beginning of the piece, with the treble clef staff containing a melody of eighth and sixteenth notes, and the bass clef staff providing a simple harmonic accompaniment. The second system continues the melody and accompaniment. The score includes various musical notations such as clefs, notes, rests, and bar lines. There are also some handwritten-style markings like 'Ped.' and '5' in the bass staff, and a '3' above a note in the treble staff.

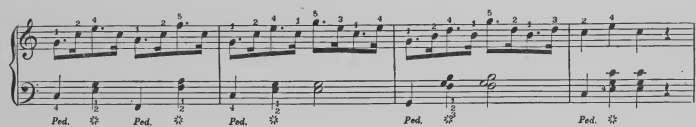
*Ritornello.*

*f*

*pp*

*Ped.* *Ped.* *Ped.*

Musical score for "The Rose Tree" in 2/4 time. The score is written for piano and voice. The piano part features a melody in the right hand and a bass line in the left hand. The voice part is a single melodic line. The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte), and articulation markings like accents and slurs. The piece is divided into two systems, labeled 1 and 2. The first system ends with a double bar line and a repeat sign. The second system begins with a key signature change to one sharp (F#) and continues the melody. The score concludes with a final cadence.





Musical score for piano, consisting of six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f*, *mf*, *dim.*, and *ppp*. Pedal markings are indicated by "Ped." and star symbols. The piece concludes with the number "1512 - 4".

System 1: Treble and Bass staves. Dynamics: *f*, *mf*. Pedal markings: Ped. ☆, Ped. ☆, Ped. ☆.

System 2: Treble and Bass staves. Dynamics: *mf*, *f*, *mf*. Pedal markings: Ped. ☆, Ped. ☆, Ped. ☆, Ped. ☆.

System 3: Treble and Bass staves. Dynamics: *f*, *mf*. Pedal markings: Ped. ☆, Ped. ☆, Ped. ☆.

System 4: Treble and Bass staves. Dynamics: *f*, *mf*. Pedal markings: Ped. ☆, Ped. ☆.

System 5: Treble and Bass staves. Dynamics: *f*, *mf*. Pedal markings: Ped. ☆, Ped. ☆.

System 6: Treble and Bass staves. Dynamics: *f*, *dim.*, *ppp*. Pedal markings: Ped. ☆, Ped. ☆.

1512 - 4

# JOYFUL PROMENADE.

## FRÖHLICHER SPAZIERGANG.

Notes marked with an arrow (↗) must be struck from the wrist.

Carl Sidus. Op. 500.

Allegro moderato. ♩ = 100 to ♩ = 100.

1.



# THE LITTLE SOLDIERS.

8

## DIE KLEINEN SOLDATEN.

Allegro. moderato.  $\text{♩} = 100, \text{to } \text{♩} = 100.$

2.

The score is written for piano (2 staves). It begins with a tempo marking of 'Allegro. moderato.' and a tempo of 100 beats per minute. The music is in 2/4 time. The first system shows a treble staff with chords and a bass staff with a rhythmic pattern. The second system continues the melody and accompaniment. The third system features more complex chordal textures. The fourth system shows a change in the bass line. The fifth system concludes the piece with sustained chords in the treble and a final bass line.

# ON THE ALPS.

## AUF DEN ALPEN.

Allegretto. ♩ - 112 to ♩ - 80.

3.

The musical score is written for piano and consists of five systems. The first system is marked '3.' and 'Allegretto. ♩ - 112 to ♩ - 80.' The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as slurs, accents, and dynamic markings like 'mf' and 'ritard.' The piece concludes with a final cadence in the fifth system.

# THE LITTLE SHEPHERD.

5

## DER KLEINE SCHÄFER.

Andante. ♩. 66 to ♩. 80.

4.

The main musical score is written for piano in G major, 2/4 time. It consists of five systems of staves. The first system is marked with a '4.' and a 'p' (piano) dynamic. It features a treble staff with a melody and a bass staff with a accompaniment. The melody includes various fingerings and slurs. The second system is marked with a 'B' and a 'p' dynamic. The third system is marked with a 'p' dynamic. The fourth system is marked with a 'C' and a 'p' dynamic. The fifth system is marked with a 'p' dynamic and includes a 'C' marking. The score is written in a clear, legible style with standard musical notation.

Execution.

Execution example A shows a short musical phrase in G major, 2/4 time, with a treble staff and a bass staff. It includes fingerings and slurs.

Execution example B shows a short musical phrase in G major, 2/4 time, with a treble staff and a bass staff. It includes fingerings and slurs.

C. Heed carefully the change of fingering.

1510 - 12

# INVITATION TO THE DANCE.

## EINLADUNG ZUM TANZ.

Allegro grazioso. ♩ 108 to ♩ 66.

5. *più leggero.*

*rall.* *a tempo.*

# IN THE MILL.

7

## IN DER MÜHLE.

Allegretto.  $\text{♩} = 120 \text{ to } \text{♩} = 88.$

6.

The musical score is written for a single melodic instrument (likely a flute or violin) and a piano accompaniment. The tempo is marked 'Allegretto' with a range of 120 to 88 beats per minute. The time signature is 6/8. The score is divided into five systems, each containing a treble and bass staff. The music is characterized by a mix of eighth and sixteenth notes, often beamed together. Pedal points (Ped.) are indicated at the end of several phrases. Fingerings (1-5) and breath marks (A) are also present. The score ends with a 'cres.' (crescendo) marking and a final chord.

# AEOLIAN HARP.

## DIE AEOLS HARFE.

Allegro moderato. ♩ = 138 to ♩ = 100.

7.

The musical score is for a piece titled "AEOLIAN HARP" or "DIE AEOLS HARFE". It is marked "Allegro moderato" with a tempo range of 138 to 100 beats per minute. The score is in C major (one sharp) and 2/4 time. It consists of six systems of piano accompaniment, each with a treble and bass staff. The music is characterized by flowing sixteenth-note patterns in the right hand and sustained chords or simple eighth-note patterns in the left hand. Pedal points are indicated by "Ped." with a star symbol. The score is numbered "7." and ends with a "rit." (ritardando) marking and a final chord.

1510-12

# THE LITTLE GAZELLE.

9

## DIE KLEINE GAZELLE.

Allegretto. ♩ - 88 to ♩ - 126.

8.

The musical score is written for piano in 2/4 time. It consists of five systems of music. The first system is marked '8.' and includes a piano (p) dynamic. The second system includes first and second endings. The third system includes a crescendo (cres.) marking. The fourth and fifth systems also include first and second endings. The score is written for piano with treble and bass staves.

## JOYS OF SPRING.

FRUHLINGS FREUDEN.

Moderato. ♩ - 108 to ♩ - 138.

9.

The musical score is written for piano and consists of six systems. The first system is marked 'Moderato' with a tempo range of 108 to 138 beats per minute. The score includes various musical notations such as treble and bass staves, notes, rests, and fingerings. The piece concludes with a 'dimin. e rall.' (diminuendo and rallentando) marking.



# SAD NEWS. TRAURIGE KUNDE.

11

Moderato.  $\text{♩} = 100$  to  $\text{♩} = 76$ .  
ben marcato (i canto).

10.

The musical score is written for piano. It begins with a tempo marking of 'Moderato' and a range of 100 to 76 beats per minute. The time signature is 2/4. The score is divided into five systems. The first system starts with a piano introduction marked 'mf'. The second system includes a 'simult.' (simultaneous) marking. The third system features a 'Ped.' (pedal) instruction. The fourth and fifth systems continue the melodic and harmonic development. The score concludes with a final chord and a 'Ped.' instruction.

## HAPPY CHILDREN.

GLÜCKLICHE KINDER.

Allegretto.  $\text{♩} = 100$  to  $\text{♩} = 144$ .

11. *leggero.* *strett.*

# DANCE AROUND THE CHRISTMAS TREE.

13

## TANZ UM DEN WEIHNACHTSBAUM.

Allegro vivace.  $\text{♩} = 132$  to  $\text{♩} = 112$ .

12.

The musical score is written for piano and consists of five systems. The first system is labeled '12.' and begins with a piano (p) dynamic. The tempo is marked 'Allegro vivace' with a range of 132 to 112 beats per minute. The music is in 2/4 time. The right hand features complex sixteenth-note runs, while the left hand provides a steady accompaniment of eighth notes. The score includes various fingerings and articulation marks. The piece ends with a final chord marked with a forte (f) dynamic.

## ON BLOOMING MEADOWS.

Concert Waltz by Julie Rive King.

Carl Sidus Op. 73.

Tempo di Valse  $\text{♩} = 80$ .

Secondo.

Cantabile.

Musical score for piano, consisting of six systems of music. The score is written in treble and bass clefs, with a key signature of one flat (B-flat) and a 3/4 time signature. The tempo is marked "Tempo di Valse" with a metronome marking of 80. The mood is "Cantabile". The score is marked "Secondo". The first system starts with a piano (p) dynamic. The second system has a mezzo-forte (mf) dynamic. The third system has a mezzo-forte (mf) dynamic. The fourth system has a mezzo-forte (mf) dynamic. The fifth system has a piano (p) dynamic. The sixth system ends with a piano (p) dynamic. The score includes various musical notations such as chords, single notes, and rests. Pedal markings (Ped.) are present throughout the score, often with a star symbol. The score concludes with a double bar line and a repeat sign.

# ON BLOOMING MEADOWS.

3

Concert Waltz by Julie Rive King.

Carl Sidus Op. 72.

Tempo di Valse  $\text{♩} = 80$ .  
Cantabile.

Primo.

The musical score is written for piano and consists of several systems of music. The first system begins with a piano introduction marked 'Cantabile' and 'Tempo di Valse'. The melody is in the right hand, and the bass line is in the left hand. The score includes various musical notations such as notes, rests, and fingerings. Pedal markings (Ped.) are present throughout. The score is divided into sections by repeat signs and includes a 'Primo' marking. The key signature has one flat (B-flat).

## Cantabile.

## Secondo.

This musical score is for a piece titled "Cantabile. Secondo." It is written for piano and features a variety of musical notations and performance instructions. The score is organized into six systems, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The music includes numerous slurs, ties, and dynamic markings such as *f* (forte) and *pp* (pianissimo). Pedal points are indicated by "Ped." with a star symbol. The score concludes with a double bar line and two endings, labeled "1." and "2.", which lead to a final chord. The page number "709-6" is printed at the bottom center.

1. Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \*

Ped. \* Ped. \*

*f* Ped. \* Ped. \*

*f* Ped. \* Ped. \*

1. 2.

709-6

Musical score for Primo, page 5. The score consists of six systems of piano music. Each system has a right-hand staff with complex sixteenth-note patterns and a left-hand staff with sustained notes and pedaling. Pedaling is indicated by "Ped." and star symbols. Fingerings are shown with numbers 1-5. A section starting at measure 16 is marked "The second time the right hand in octaves ad lib." and includes a "C.F.N." marking. The score ends with a double bar line and the number 2.

*Cantabile.*

The musical score is written for piano and consists of six systems. The first four systems are in treble and bass clef, with the right hand playing a melodic line and the left hand playing a harmonic accompaniment. The fifth system is in bass clef only, featuring a dense, rapid chordal texture. The sixth system is also in bass clef, continuing the dense texture. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' and 'Ped.'.

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*



Primo.

7

The musical score is organized into six systems, each with a piano (P) part and a pedal (Ped.) part. The piano part features eighth-note triplets with fingerings 2, 3, 4. The pedal part consists of sustained notes, often marked with 'Ped.' and a star symbol. The score includes various musical notations such as slurs, ties, and dynamic markings like 'p' and 'f'. The first four systems are primarily composed of eighth-note triplets. The fifth system introduces a 'pizz.' (pizzicato) marking and a 'p' (piano) dynamic. The sixth system features a 'f' (forte) dynamic and a 'pizz.' marking. The score is written in a single staff for the piano part and a single staff for the pedal part.

# THE WANDERER.

To Lila L. Haskell,

Poem by Thos. Moore.

William D. Armstrong.

Andante. ♩ = 120.

A - lone in crowds to wan - der on, And  
Tho' fair - er forms a - round us thron'g Their

*sostenuto*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

feel that all the char'm is gone, Which voi - ces dear and  
smiles to oth - ers all be - long, And want that char'm which

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

eyes be - loved Shed round us once where - er we roved,  
dwells a - lone Round those the fond heart calls its own,

*rit.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*a tempo.* *cres.*

This, this the doom must be Of all who've  
Where, where the sun - ny brow! The long known

*a tempo.* *cres.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

loved and lived to see The few bright things they  
voice where are they now! Thus ask I still, nor

*Ped.* *Ped.* *Ped.* *Ped.*

*dim.* *p*

thought would stay For - ev - er near them die a - way.  
ask in vain, The si - lence an - swers all too plain.

*dim.*

*Ped.* *Ped.* *Ped.*

# TELL ME WHY?

(SAG' WARUM!)

A. M. Wakefield.

Moderato  $\text{♩} = 88$ .

3. Wenn du

1. Sag' mir

1. Tell me

3. If when

3. in dem Gar-ten wandelst, Blumen pfli- kend, thau-ge- tränk't, Sag' mir,  
1. ein ding, sag's ge-treu-lich, Sprich, was soll dies Grotten sein! Sag', wa-

1. one thing tell me tru-ly, Tell me why you scorn me so, Tell me  
3. walk-ing in the gar-den, Pluck-ing flow'rs all wet with dew, Tell me,

3. wenn ich Dich be-glei-te, Sag' mir, ob dich das uohl kränkt!  
1. rum auf je-de Fra-ge Du nichts weisst, als im-mer Nein!

1. why, when ask'd a ques-tion, You will al-ways ans-wer no!  
3. will you be of-fen-ded, If I walk and talk with you!

3. *Nein Herr, nein Herr, nein Herr, nein.....Herrnein Herr, nein Herr,*  
 1. *Nein Herr, nein Herr, nein Herr, nein.....Herr, nein Herr, nein Herr,*  
*Animato.*

3. No sir! no sir! no sir! no ..... sir! no sir! no sir!  
 1. No sir! no sir! no sir! no ..... sir! no sir! no sir!

3. *Nein Herr, nein.*  
 1. *nein Herr, nein*

4. *Und wenn*

2. *Va - ter*

1. no sir! no  
 3. no sir! no  
 2. My fa - ther  
 4. If when

4. *in dem Gär - ten wandeln Ich Dich bü - te: O sei mein Mei - ne*  
 2. *treibt in Spanien Han - del Hat beim Ab - schied mir ge - sagt: Nie ver -*

2. was a Spa - nish mer - chant, And be - fore he went to sea He told me  
 4. walk - ing in the gar - den I should ask you to be mine And should

1. Lie - be Dir ge - ste - hend Sag - test du auch dann bloß: Nein!  
 2. giss! antwort ihm im - mer Nein, was im - mer er auch fragt!"

2. to be sure and answer No, to all you said to me.  
 1. tell you that I love you, Would you then my heart de - cline!

4. *Nein Herr;* *nein Herr;* *nein Herr;* *nein, nein, nein, nein, nein Herr;*  
 2. *Nein Herr;* *nein Herr;* *nein Herr;* *nein, nein, nein, nein, nein Herr;*  
 Animato.

2. No sir! no sir! no sir! no, no, no, no, no sir!  
 4. No sir! no sir! no sir! no, no, no, no, no sir!  
 Animato.

1. *nein Herr;* *nein Herr;* *nein Herr;* *nein.*  
 2. *nein Herr;* *nein Herr;* *nein Herr;* *nein.*  
 2. no sir! no sir! no sir! no.  
 1. no sir! no sir! no sir! no.

Ped. N.B. Ped. Ped. \*

# STUDY VII.

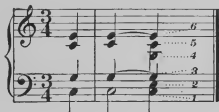
## Theme and Variation.

### Choral in Four Part Harmony. (Dennis.)

At A the pedal note is tied, because the chord is repeated; but at B it is released, although the harmony, the C major triad, is not changed. The pedal is released, firstly, to keep the harmony perfectly pure (four part harmony); secondly, to keep the melody from losing its proper construction.

Example: Producing the effect of six part harmony if the pedal is not released at B.

Six voices.



Besides this effect of six part harmony, the melody note E in the first chord destroys the melodic construction by singing two quarters instead of one, as shown by the tied notes.

If the pedal is not released on the third quarter, the result is not noticeable, as the melody rises, though it would in effect, as previously stated, produce six part harmony.

## THEME.

Slow.

Hans Georg Naegeli, 1768-1836.

A musical score for the Theme, arranged in three systems of two staves each. The key signature is one flat. The melody is written in the upper staves, and the harmony is in the lower staves. A tied note is shown at the beginning of the piece, indicating a continuous pedal point. The notation includes various musical symbols such as notes, rests, and ties, with some notes marked with numbers 1 through 5.

## STUDY VIII.

In this variation the melody, which changes continually from hand to hand, must be rendered perfectly legato. To accomplish this and accompany it with ornamentation notes and bass, it makes an exceptionally useful study for the pedal.

## VARIATION I.

Slow.



# STUDY IX.

## Theme and Variations. Choral in Four Part Harmony. (Hamburg.)

At A one might dispense with the use of the pedal after the third quarter, as the notes for the right hand can be connected perfectly legato with the fingers. The use of the pedal is, however, imperative on the second eighth of the fourth quarter to connect the Cs in the tenor, which otherwise would lack the richness and fullness of tone that the preceding chords receive through the support of the pedal.

Reasons given at A are applicable to B.

### THEME.

Slow.

Lowell Mason, 1792-1872.

Pedal. or thus. or thus.

Pedal. or thus.

Pedal. or thus.

# STUDY X.

In this Study both hands have embellishments which are to be struck simultaneously.

Slow.

## VARIATION I.

The musical score for Study X, Variation I, is presented in three systems. Each system consists of a grand staff (treble and bass clefs) and a separate line for the pedal. The key signature is one flat (B-flat major), and the time signature is 3/4. The right hand features a melodic line with various ornaments, including trills and grace notes. The left hand provides a harmonic accompaniment. The pedal line is marked with a 'Pedal.' label and shows the timing of the pedal point, which is sustained throughout the piece.

# STUDY XI.

Here the melody and complete harmony of the Choral, though allotted to the left hand, sound, through the artistic use of the pedal, as if played by both hands. The right hand has only embellishments to play, which if omitted would in no way destroy the sense of the composition.

## VARIATION II.

**Slow,**

The image shows a page of musical notation for a piano piece. It consists of four systems of music. Each system has two staves: a top staff for the piano and a bottom staff for the pedal. The piano part features a melody with triplets and eighth notes. The pedal part consists of sustained notes, often with a 'Pedal.' marking. The key signature is one flat (B-flat), and the time signature is 3/4. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings.

## STUDY XII.

Theme and Variation.  
Choral in Four Part Harmony. (Rathbun.)

### THEME.

Slow.

Ithamar Conkey, 1815-1867.

Pedal.

Pedal.

## STUDY XIII.

At A the finger must remain on the key to prolong the tied dotted half notes their full value. The use of the pedal applies to the right hand; it is employed to connect the melody legato.

## VARIATION.

Slow.

First system of musical notation. The treble clef staff contains a series of chords and single notes, with a *p* (piano) dynamic marking. The bass clef staff contains a single note (A) in a circle, with a 5. below it. Below the bass staff is a pedal line with a series of eighth notes.

Second system of musical notation. The treble clef staff contains a series of chords and single notes. The bass clef staff contains a series of notes, with a 3. below the first note and a 1. below the second note. Below the bass staff is a pedal line with a series of eighth notes.

Third system of musical notation. The treble clef staff contains a series of chords and single notes. The bass clef staff contains a series of notes, with a 5. below the first note and a 4. below the second note. Below the bass staff is a pedal line with a series of eighth notes.

Fourth system of musical notation. The treble clef staff contains a series of chords and single notes. The bass clef staff contains a series of notes, with a 3. below the first note and a 4. below the second note. Below the bass staff is a pedal line with a series of eighth notes.

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